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# Mysteries

Alex Pauk,  
Music Director &  
Conductor




Music Festival

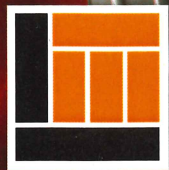


Sunday,  
May 25, 2014

ESPRIT  
ORCHESTRA

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## WELCOME TO THE FINAL CONCERT OF OUR 31<sup>st</sup> SEASON!

The concert features newly commissioned works by young Canadian composers working and making major impact abroad – Zosha Di Castri and Christopher Mayo.

Esprit takes pleasure being among the first to have a new orchestral work from Di Castri following her appointment as inaugural *New Voices* composer with the San Francisco Symphony and New World Symphony.

Mayo's new work, *Under Dark Water*, combines Esprit with four singers making possible a range of sonorities thus adding to the "mysteries" of the concert.

## MYSTERIES

Turnage's piece, jazzy, with energetic rhythms and restless meters, is inspired by Led Zeppelin's *Black Dog* and uses that song's wailing, ecstatic, twisted qualities with the same hard-driving blues element loved by British rockers.

Andriesssen's *Mysteriën*, written for the 125<sup>th</sup> Anniversary Concert of the Royal Concertgebouw Orchestra in November 2013, profoundly reflects on the human condition, truth, love, death and our place in the cosmos.

This concert is presented in association with the Royal Conservatory of Music as part of the inaugural 21C Music Festival organized by Koerner Hall.

# MYSTERIES

Esprit Orchestra

Alex Pauk, Music Director and Conductor

Sunday May 25<sup>th</sup>, 2014 | Koerner Hall

7:15 pm                      Pre-Concert Talk: Composers Alexina Louie,  
Zosha Di Castri and Christopher Mayo

8:00 pm                      Concert

## PROGRAMME

Mark-Anthony Turnage *Out of Black Dust*  
for brass

Christopher Mayo                      *Under Dark Water\**  
Text by Tobi Litt                      for vocal quartet and orchestra

- I.     Andrew Couldn't Help
- II.    Family Holiday
- IIIa. Up the Water-swell
- IIIb. The Water Was the Water
- IV.   Against His Eyelids
- V.    A Final, Unintended Wave

Soloists of the Elmer Iseler Singers  
Gisele Kulak – Soprano  
Amy Dodington – Mezzo Soprano  
Andrea Ludwig – Mezzo Soprano  
Laura McAlpine - Alto

## INTERMISSION

Zosha Di Castri                      *Serafiniana\**  
Claudia Schaer – Amplified Violin  
Sanya Eng – Amplified Harp  
David Adamcyk – Technical Support Specialist

Louis Andriessen                      *Mysteriën*

- I.     Of the despising of all vanities of the world
- II.    Of the considering of the misery of mankind
- III.   What truth speaks from inside without the noise  
         of words
- IV.   Of the ordeal of a true lover
- V.    Of the different movements of nature and grace
- VI.   Of the meditation on death

\* Esprit Commission and World Premiere made possible through the generous support of the Koerner Foundation.



# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Claudia Schaer – Amplified Violin; Sanya Eng – Amplified Harp;

David Adamcyk – Technical Support Specialist

Soloists of the Elmer Iseler Singers:

Gisele Kulak – Soprano; Amy Dodington – Mezzo Soprano;

Andrea Ludwig – Mezzo Soprano; Laura McAlpine – Alto

## Flute

Douglas Stewart, *piccolo*

Christine Little, *alto*

Maria Pelletier, *piccolo*

## Oboe

Clare Scholtz

Karen Rotenberg

Jasper Hitchcock

## Saxophone

Wallace Halladay,

*soprano, sopranino sax*

## Clarinet

Colleen Cook, *E flat*

*clarinet, bass clarinet*

Richard Thomson, *bass*

*clarinet*

Michele Verheul

Ken Fudurich, *contrabass*

*clarinet*

## Bassoon

Jerry Robinson

William Cannaway,

*contrabassoon*

## Horn

Christine Passmore

Bardhyl Gjevori

Janet Anderson

Linda Bronicheski

## Trumpet

Robert Venables, *piccolo*

*trumpet*

Anita McAlister

Andre Dubelsten

Brindley Venables

## Trombone

David Archer

Charles Benaroya

David Pell

Rachel Thomas

Cathy Stone

## Tuba

Jennifer Stephen

## Piano

Stephen Clarke, *keyboard*

Ben Smith

## Harp

Erica Goodman

Sanya Eng

## Percussion

Ryan Scott

Trevor Tureski

Haruka Fujii

## Violin I

Stephen Sitarski,

*concertmaster*

Claudia Schaer

Parmela Attariwala

Sandra Baron

Elizabeth Johnston

Sonia Vizante

Laurel Mascarenhas

## Violin II

Bethany Bergman

Hiroko Kagawa

Louise Pauls

Michael Sproule

Janet Horne

Alexa Wilks

## Viola

Douglas Perry

Rhyll Peel

Eric Paetkau

Ivan Ivanovich

## Cello

Mary-Katherine Finch

Peter Cosbey

Jill Vitols

Bryan Holt

## Bass

Tom Hazlitt

Robert Wolanski

# ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include: *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; and three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ.

## **CLAUDIA SCHAER, Violin Soloist**

Canadian violinist Claudia Schaer is a versatile soloist, recitalist, chamber musician, known for her beautiful and intelligent interpretations, as well as her intriguing programming. Her recording of the Bach Sonatas and Partitas for Solo Violin is fresh off the press, and will be available at

[www.ClaudiaSchaer.com](http://www.ClaudiaSchaer.com) beginning June 1, 2014. This recording sprang from an ambitious all-solo-violin project, that also includes works by Bartók, Boulez, Ysaÿe, Paganini, Honegger, Eckhardt-Grammaté, and Contreras. Recent highlights include her Carnegie Hall Weill Recital debut, recital tours of Germany, Switzerland, Denmark, the USA, and China; chamber music performances in England (Prussia Cove), Denmark (Thy), France (Fontainebleau), and Italy (Barga, with Berlin Philharmonic members). She gave the New York première of the Lifchitz violin concerto, the Farrell concertino, Di Castri's *La Forma dello Spazio*, among many others. Ms. Schaer received her Doctorate of Musical Arts from Stony Brook University in 2011, writing about philosophy and music, and working with Phillip Setzer, Ani Kavafian, and Pamela Frank. She received Master's and Bachelor degrees from the Juilliard School, where she assisted her mentor, Sally Thomas.

## **GISELE KULAK, Soprano**

Gisele Kulak is a versatile performer, currently a member of the Elmer Iseler Singers and Soundstreams' Choir 21. She frequently appears in chamber music and jazz performances, both as a soloist and ensemble performer.

Gisele has a special passion for contemporary music, and has premiered works by Canadian composers Andrew Ager, Christopher Butterfield, Gerald Berg and Aaron Jensen. Highlights of her solo career include a solo version of Darius Milhaud's "Ani Maamin" in remembrance of the holocaust, at venues across the country. Performances of more traditional works include the Requiems of Brahms and Fauré, and Bach's Mass in B Minor in the *Music at Metropolitan* series, as well as Mozart's Requiem with The York Symphony. She has appeared with The Oakville Symphony in a celebration of Leonard Bernstein's music, The Toronto Symphony in a benefit concert for *Out of the Cold*, and with the Jazz Trio "Without Words" in *Toronto's 2nd International Chamber Music Festival*.

## **AMY DODINGTON, Mezzo Soprano**

With a voice described as sounding "like crystal clear water" and possessing exceptional sincerity and warmth, Amy Dodington (Hon. B.Sc.; B.Mus.) is a Toronto-based freelance soloist, recitalist, teacher and member of the Elmer Iseler Singers. Her moving performances in Bach, Handel and Mozart Oratorios and her annual eclectic solo recitals have earned her a loyal, enthusiastic following throughout Ontario and beyond. Amy's operatic appearances include Cavalli, Gilbert and Sullivan and Offenbach and she has received awards from the Canadian Music Competition and the Alliance for Canadian New Music Projects. Some highlights of Amy's career include sharing a stage with Plácido Domingo and performing under Maestro Helmuth Rilling in the home church of J.S. Bach in Leipzig, Germany. Upcoming solo performances include Haydn's "Mass in a Time of War" with the Blue Bridge Festival choir and orchestra in June.

## **ANDREA LUDWIG, Mezzo Soprano**

Andrea Ludwig has appeared with the Canadian Opera Company in numerous roles including Nireno in Julius Caesar, the Second Niece in Peter Grimes, Flora in Turn of the Screw, Moira in The Handmaid's Tale and Liesgen in Coffee Cantata. She has also been a part of the multi-Dora nominated opera Svadba with Queen of Puddings Music Theatre. The mezzo soprano's solo performances have included Mozart's Requiem, Mozart's Mass in C Minor, Handel's Messiah, Mahler's Das Lied von der Erde, and most recently Peter Lieberman's Neruda Songs with Symphony Nova Scotia in which she was described as having an unpretentious musicality with an intuitive mastery of meaning and understanding of text. Upcoming performances include the Toronto premiere of "Shelter" with Tapestry New Opera and Beethoven's 9th with the Toronto Symphony Orchestra.

## **LAURA MCALPINE, Alto**

Laura McAlpine is enthusing audiences with her musical interpretation, and dramatic versatility with "mellifluous singing and flashes of wit" (Opera Canada), an "impressive voice that jumps off the stage" (Paula Citron, Classical 96.3 FM). New opera premieres include Sarinder (*Savitri and Sam*, John Mills-Cockell), Aunt Luce Gertrude (*Kamouraska*, Charles Wilson), Caterpillar/Butterfly (*The Lives of Lesser Things*, Isaiah Bell). Oratorio/concert works include, Handel's *Messiah*, Vivaldi's *Gloria*, Bach's *Christmas Oratorio*, cantatas BWV 78, 132, 133; and BWV 147 with Victoria Symphony Orchestra, conductor Alain Trudel, scenes of Bizet's *Carmen*, with Cambridge Symphony, conductor Sabatino Vacca, and Alto soloist in the North American premiere of Krystof Maratka's *VABENI* for choir and orchestra, performed with the Toronto Symphony Orchestra at the 2013 New Creations Festival, conductor Peter Oundjian. Laura self-produced, *A Poet's Love*, a staged recital production, and recording of Robert Schumann, and Ukrainian composer, Mykola Lysenko's *Dichterliebe* cycles.



# STEPHEN SITARSKI

## Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. During the 12/13 season, he will conduct both the Mississauga and Georgian Bay Symphonies.

Recently named in 2012 the Concertmaster of the Hamilton Philharmonic Orchestra, Stephen holds the same position with the Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Philippe Entremont, Raymond Leppard, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, and was guest concertmaster and featured soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony) and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet (over 20 arrangements of show tunes and popular songs), Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems).

Stephen was just awarded the Queen's Jubilee Medal, a nomination submitted by the National Yourth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, Toronto's Glenn Gould School of the Royal Conservatory of Music, and is a frequent mentor for Hamilton's National Academy Orchestra. He has taught at the Banff Centre for the Arts, was an instructor at the University of Manitoba, and has maintained an active private studio

## MARK – ANTHONY TURNAGE

### *Out of Black Dust* (2009)

*Out of Black Dust*, a joint commission from the Berlin Philharmonic Foundation, the Chicago Symphony and the Barbican, was premiered in Berlin by members of the Berlin Philharmonic's brass ensemble. It's scored for horn, four trumpets, four trombones and tuba, and the trumpet and trombone players also play cowbells and tambourines of varying sizes. Extremes of dynamic contrast play a major role in creating a highly effective musical texture, and the piece opens with a horn solo, and ends with a clamorous dialogue between horn and tuba accompanied by percussion.

## CHRISTOPHER MAYO

### *Under Dark Water* (2014)

*Under Dark Water* sets the text of a short excerpt from Toby Litt's 2001 novel *deadkidsongs*. The novel tells the story of four young boys in Cold War-era England as their disillusionment and anger towards adults escalates into the perpetration of horrific acts of violence. The novel begins with each of the four boys having a near-death experience: falling from a tree, being buried alive, being burned in a fire and drowning. The excerpt used in this piece details one of those near-death experiences.

The title *deadkidsongs* is a literal translation of *Kindertotenlieder*, Gustav Mahler's song cycle for voice and orchestra. In *Kindertotenlieder*,

Mahler sets five poems on the death of children by Friedrich Rückert. Litt prefaces each chapter of *deadkidsongs* with short excerpts of the original German text from Rückert's poems alongside increasingly distorted English translations. The chapter from which the text for this piece is drawn begins:

Du must nicht die Nacht in dir  
Verschänken, muß sie ins ew'ge  
Licht versenken!

Within thyself fold not the Night,  
Instead bedrown it in Everlight!

Mahler's settings of these two lines occupies thirteen bars of the first of the *Kindertotenlieder*, 'Nun will die Sonn' so hell aufgeh'n!' (Now will the sun as brightly shine). The material of *Under Dark Water* is drawn almost entirely from those thirteen bars, exploding and extending them over the length of the work.

The title *Under Dark Water* is also a reference to the song 'Over Dark Water' from the 2012 album *Clear Moon* by the Anacortes, Washington-based lo-fi band Mount Eerie. In addition to Litt's text and Mahler's music, months of obsessive listening to this album have had a clear influence on the piece.

### Text From *deadkidssongs* (2001) by Toby Litt

*Andrew couldn't help but think of the time and place his father had given him this advice. It was during their family holiday, the previous August, on a beach, in Cornwall. He and his*

*father were body-surfing in the fresh waves. The day was the epitome of Cornish Summers: bright, blowy, brisk, and billowy. Up the water-swell flipped Andrew, up and upside down, plucking his feet out from under him, also. Without time to take a preparatory breath, Andrew found himself all a-tumble in the most solid part of all parts of the wave. For Andrew could sense that he was at the mercy of a mighty whim. If the water decided to bury him forever within blueness, it would. Churning over a couple of times, feeling his fingers tickled by undertow, as if by mermaids or grandmothers, he found himself the sea's toy. But the ocean was not interested in playing, in playthings, in interest, in ocean. The water was the water, moving just as it did, governed by gravity entirely, pushed and impelled and pulled. Luckily, the next submerged cartwheel brought him out, out of the face of white wall, a tall wave. He was dumped, on his head, on the pebbles, on the beach. The backwash flashed some of the smaller stones against his eyelids. A final, unintended wave came along to shove him further up the beach, towards his embarrassingly running-crying mother, as if to say what it wasn't saying, Begone.*

**ZOSHA DI CASTRI**  
**Serafiniana (2014)**

*Serafiniana* was inspired by Luigi Serafini's "*Codex Seraphinianus*", an incredible illustrated encyclopedia of an invented world, that I happened to stumble upon in the Rare Books

Department. Although its' three-hundred-and-some pages are written in an unintelligible yet beautifully intricate script, I was immediately drawn in by Serafini's surreal and bizarre, brightly colored drawings of fantastical flora, fauna, and abstract scientific illustrations. We see bleeding fruit, plants with caged citrus, trees that migrate by swimming with propeller-like roots, as well as hybrid creatures such as the horse crossed with the bottom of a jewel incrustated caterpillar, a hippopotamus frozen in a sheet of ice, and a rhinoceros whose horn connects to his tail in a large arc from which hang mobile-like objects. Serafini presents us with an alternate point of view to reality, one that is at once familiar and surprising, that invites interpretation and decoding. It is the kind of book you can loose yourself in, that suspends your concept of time as you escape into its strange pages.

This piece stems from the imagery and experience of exploring the book, and aims to present a different way of hearing, often involving a dialogue between antiphonal choirs of instruments. The work is divided into three movements, which progressively slow down, interspersed by quasi-improvised bridges. The amplified concert master serves as a filament running through the varied textures, like the mysterious cursive writing in the book. The harp is also amplified and electronic sound-files are employed to create a sense of other-worldliness. A clock-like motive returns three times throughout the first two movements, reminding us of "real" time, while the last movement

features stretched gliding soundfiles fused with the orchestra, warping our sense of time.

As the art critic Achille Bonito Aliva once commented on Serafini's work: "The world is not seen as a frozen place, but as a space of imploded emotions".

## **LOUIS ANDRIESSEN**

### ***Mysteriën* (2013)**

In the 60's, Andriessen was part of the "notenkrakers" (nutcrackers), a group of young composers who protested against what was, in their eyes, the conservative programming of the Concertgebouw and its orchestra. On November 17, 1969 they disrupted a concert of the Concertgebouworkest. This notencraker demonstration became a defining moment in Dutch music history; and it didn't bring the demonstrators and the orchestral establishment any closer together. Andriessen turned away from the symphony orchestra, moving in the direction of ensembles that included instruments of jazz and pop music, such as the saxophone and electric guitar. With *Mysteriën*, he has written his first work for the Concertgebouw, though with reduced strings and augmented by saxophone, contrabass clarinet and two pianos.

The work is based on text from *De Imitatione Christi* by the Dutch mystic Thomas van Kempen (ca. 1380-1470), which describes in 109 paragraphs how people are to lead a good Christian life. *Over de navolging van Christus* (On the imitation of

Christ) was important for Andriessen's Father, Hendrik. In the six short sections of the work, Louis Andriessen presents a musical interpretation of the religious and mystical ideas that so inspired his father.

*Mysteriën* was commissioned by the Royal Concertgebouw for the 125<sup>th</sup> anniversary of the hall and the Royal Concertgebouworkest. The premiere was performed under the direction of Mariss Jansons on November 3, 2013 at the anniversary concert, precisely 125 years to the day after the first concert of the orchestra in 1888.

*Programme note courtesy of the Concertgebouw; translation by Jennifer Waring*



## Zosha Di Castri (b. 1985) *Composer*

Zosha Di Castri is a Canadian composer/pianist living in New York. Her work (which has been performed in Canada, the US, and Europe) extends beyond purely concert music, including projects with electronics, installations, and collaborations with video and dance. Recently she participated in Ircam's Manifeste Festival, writing an interactive electronic work for Thomas Hauert's dance company ZOO. She also received the Jules Léger Prize for New Chamber Music for her work *Cortège*, participated in the NEM Forum in Montreal, and has had her chamber music played at the Chicago Symphony Orchestra's MusicNOW series and the Los Angeles Philharmonic's Green Umbrella Series.

Zosha's recent orchestral work, *Lineage*, received its premiere by the New World Symphony in Miami in April 2013, and was also performed by the San Francisco Symphony and the Toronto Symphony Orchestra. *Lineage* and *Manif*, a new work for percussion quartet, were commissioned through the New Voices project; a new initiative organized by the NWS, the SFS, and the publishing company Boosey & Hawkes. Upcoming performances include an evening-length interdisciplinary project in collaboration with David Adamcyk for members of ICE, as well as a new work and recording project with the Cecilia String Quartet.

Zosha is currently finishing her doctorate and teaching composition at Columbia University.

## Christopher Mayo (b. 1980) *Composer*

Christopher Mayo is a composer of "poignant" and "persuasive" music (*The Independent*), whose "attractive and intelligent compositional voice" (*Musicworks Magazine*) has brought him recognition not only in his native Canada, but also across Europe and the United States. Mayo was the 2012-13 Sound and Music 'Embedded' Composer in Residence with Manchester Camerata for whom he composed several new works, including a piece for the orchestra's final concert of the season at Bridgewater Hall in Manchester. Finding inspiration in diverse and eclectic sources, Mayo's music has been called "robust, lively, witty, colourful but never light" (*Radio Canada*). Mayo's *Death on Three-Mile Creek*, premiered at Carnegie Hall in 2011, "resourcefully evoked Appalachian folk styles, New Orleans funeral marches and the shifting pulses of drum 'n' bass electronica in setting aphoristic eulogies by Jonathan Williams" (*The New York Times*). Also in 2011, *The New York Times* described Mayo's MATA Festival commission *Of Trees & Fields & Men* as "lovely", while the *New Jersey Star-Ledger* said the work "captivated with a shifting kaleidoscope of sound worlds". In 2012 Mayo's work *The Window*, written for Rambert Dance Company, was cited as "thematically ambitious and sophisticatedly realised" by *The Stage*. Further recent commissions

have included the London Symphony Orchestra, English National Ballet, National Youth Orchestra of Great Britain, Marrakech Biennale, Vancouver Symphony Orchestra and ECM+.

Mayo's music has been performed by orchestras and ensembles such as the London Symphony Orchestra, BBC Symphony Orchestra, London Sinfonietta, BBC National Orchestra of Wales, ACME, Nouvel Ensemble Moderne, Esprit Orchestra and Aventa and by performers including Michael Collins, Huw Watkins, Oliver Coates and Danny Driver. Festivals which have featured Mayo's music include the Cheltenham Festival, Aldeburgh Festival, Faster than Sound and Bang on a Can Summer Music Festival. Mayo's work *Therma* was recorded by the London Symphony Orchestra for their 2012 album *The Panufnik Legacies*.

Mayo has collaborated with a range of artists including Matthew Herbert on his *One Day* project for the London Sinfonietta and Turner Prize-nominated artist Spartacus Chetwynd on a performance art piece for the Gasworks Gallery. Mayo also appeared in the BBC 2 television documentary *Classic Goldie* where he assisted English drum and bass star Goldie on a commission for the BBC Proms.

Born in Toronto in 1980, and currently living in London UK, Mayo holds a Master's degree from the Royal College of Music, where he studied with Julian Anderson and a PhD from the Royal Academy of Music, where he studied with Philip Cashian. Mayo

is currently a Teaching Fellow in Composition at Royal Holloway, University of London. Mayo is a winner of a SOCAN award for Young Composers and the Royal Philharmonic Society Composition Prize.

## **LOUIS ANDRIESSEN (b. 1939)** *Composer*

Andriessen was born in Utrecht into a musical family: his father Hendrik, and his brother Jurriaan were established composers in their own right. Andriessen studied at the Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio. Since 1974 he has combined teaching with his work as a composer and pianist. He is now widely regarded as the leading composer working in the Netherlands and is a central figure in the international new music scene.

From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic, melodic and rhythmic materials. His acknowledged admiration for Stravinsky is illustrated by a parallel vigour, clarity of expression, and acute ear for colour. The range of Andriessen's inspiration is wide, from the music of Charles Ives, the art of Mondriaan, and medieval poetic visions, to writings on shipbuilding and atomic theory. He has tackled complex creative issues, exploring the relation between music and politics, the nature of time and velocity in, and questions of mortality.

Andriessen's compositions have attracted many leading exponents of contemporary music, including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Groups outside the Netherlands who have commissioned or performed his works include the San Francisco Symphony, Los Angeles Philharmonic, BBC Symphony Orchestra, Kronos Quartet, London Sinfonietta, Ensemble Modern, MusikFabrik, and many others.

Collaborative works with other artists include a series of dance projects, the full length theatre piece *De Materie* created with Robert Wilson for the Netherlands Opera, and three works created with Peter Greenaway: the film *M is for Man, Music, Mozart*, and the stage works *ROSA Death of a Composer* and *Writing to Vermeer*, premiered at the Netherlands Opera in 1994 and 1999 respectively. Collaborations with film maker Hal Hartley have included *The New Math(s)* in 2000 and *La Commedia*, an operatic setting of Dante for Netherlands Opera premiered at the Holland Festival in 2008.

Recent commissions include *Mysteriën* by the Royal Concertgebouw Orchestra conducted and *Tapdance* for percussion and large ensemble with Colin Currie in the Zaterdag Matinee series in Amsterdam.

Louis Andriessen won the 2011 Grawemeyer Award for Music Composition for his opera *La Commedia*, which will be released on a new Nonesuch recording in 2014.

## **MARK-ANTHONY TURNAGE (b. 1960)**

### ***Composer***

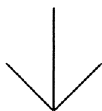
A composer of truly international stature, Mark-Anthony Turnage is among the most relevant communicators and creators of today. His orchestral and operatic music is often forthright and confrontational, unafraid to mirror the realities of modern life, yet its energy is exhilarating. With his flair for vivid titles, and his complete absorption of jazz elements into a contemporary classical style, Turnage produces work with a strong appeal to an enquiring, often young audience. At the same time his music is capable of expressing deep tenderness, especially emotions associated with loss.

Born in Britain, Turnage studied with Oliver Knussen and later with Gunther Schuller. With the encouragement of Hans Werner Henze, he wrote his first opera, *Greek*, for the Munich Biennale festival which received a triumphant premiere in 1988. The many ensuing productions worldwide established Turnage's international reputation. The important works that followed, *Three Screaming Popes*, *Kai*, *Momentum* and *Drowned Out*, stemmed from a four-year period as Composer in Association with the City of Birmingham Symphony Orchestra, from 1989 to 1993. Three years later *Blood on the Floor* was commissioned by Ensemble Modern. Written for John Scofield, Peter Erskine and Martin Robertson, it demonstrates Turnage's ability to draw inspiration from the unique

sounds of particular performers, often working in close collaboration. Turnage's major work in the late nineties was his second full-length opera, *The Silver Tassie*, to exceptional acclaim at English National Opera. It won both the South Bank Show and Olivier Awards for Opera in 2001. In 2000 Turnage was appointed as the BBC Symphony Orchestra's first Associate Composer culminating in a major Turnage weekend at the Barbican in January 2003. Other significant works from the new century include *Bass Inventions*, premiered by the bass player Dave Holland in Amsterdam in May 2001, and *Scorched*, co-written with John Scofield for jazz trio and orchestra, premiered in September 2002 with the Frankfurt Radio Symphony Orchestra and Big Band conducted by Hugh Wolff. Working during the 04/05 season with the London Philharmonic led to Turnage's appointment as Composer in Residence with the London Philharmonic from 2006 to 2010. Turnage was also appointed Mead Composer in Residence with the Chicago Symphony Orchestra from 2006 to 2010.



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## TORONTO EMERGING COMPOSER AWARD

The Canadian Music Centre – Ontario Region is thrilled to announce Jason Doell as the winner of this year's Toronto Emerging Composer Award. This year's Award jury – comprised of Jennifer Waring, John Mark Sherlock, and Rick Sacks – was impressed by Jason's vision and creativity. Jason Doell will receive \$6,000 towards a piece for guitar with variable electroacoustic components to be performed by celebrated guitarist Rob Macdonald. The piece will be premiered in the fall of 2014.

Jason Doell is a composer, multi-instrumentalist, sound artist, and educator based in Toronto. In 2010, he graduated summa cum laude from York University where he received an honours BFA in music composition. His MA thesis *Delicate Triangles* was successfully defended in December of 2012 and was nominated for the York University Faculty of Graduate Studies Thesis Prize. Over the course of his studies and professional career he has had the privilege of receiving mentorship from Matt Brubeck, David Lidov, William Westcott, David Mott and Juliet Palmer.

Jason had a busy 2013 with five world premiers, two of which were premiered as part of the Canadian League of Composers' and Canadian Music Centre's 2013 Emerging Composer Mentorship Project. More recent activity includes a collaborative piece with composer/ percussionist Germaine Liu at the Music Gallery as part of the Emergents series, a piece for the Arraymusic Young Composers' Workshop, and a string quartet for the Cecilia Quartet as part of Soundstreams' Emerging Composer Workshop.


The CMC would like to acknowledge the generous contributions from Michael M. Koerner, and Roger D. Moore - their ongoing support makes the Toronto Emerging Composer Award possible and enables young voices in contemporary music in this city. To learn more about the CMC please visit [musiccentre.ca](http://musiccentre.ca).

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Esprit Orchestra  
2014-2015 Season

Alex Pauk,  
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**Season dates:**

**Thursday,  
October 16, 2014**

**Sunday,  
November 23, 2014**

**Thursday,  
January 29, 2015**

**Sunday,  
March 29, 2015**

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8:00pm Concerts;  
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